

# 6 STRAINS FROM MORAVIA

arr. Leoš Janáček

Antonín Dvořák

## 1. An My Scythe Were Whetted Sharp and Keen...

**Allegro**

*f* *>*

S An my scythe were whet-ted sharp and keen,

A An my scythe were whet-ted sharp and keen,

T *f* *>*

B An my scythe were whet-ted sharp and keen,

**Allegro**

Piano *mf* *fz* *p* *f*

9

with the corn and au-tumn grain, I would mow the flow'rs that grow be-

with the corn and au-tumn grain, I would mow the flow'rs that grow be-

8 with the corn and au-tumn grain, I would mow the flow'rs that grow be-

with the corn and au-tumn grain, I would mow the flow'rs that grow be-

9 *fp* *dim.* *p*

17

tween them; they for life should plead in vain. Fair, blue-eyed

tween them; they for life should plead in vain. Fair, blue-eyed

8 tween them; they for life should plead in vain. Fair, blue-eyed

tween them; they for life should plead in vain. Fair, blue-eyed

17

*f* *fp* *f* *p*

Leo.

25

flow'r-ets, where-fore should I mourn you? False, blue-eyed maid-en, where-fore should I scorn you?

flow'r-ets, where-fore should I mourn you? False, blue-eyed maid-en, where-fore should I scorn you?

8 flow'r-ets, where-fore should I mourn you? False, blue-eyed maid-en, where-fore should I scorn you?

flow'r-ets, where-fore should I mourn you? False, blue-eyed maid-en, where-fore should I scorn you?

*cresc.* *mf* *pp* *poco rit.*

25

*cresc.* *mf* *pp* *poco rit.*

\* Leo. \* Leo. \* Leo. \* Leo. \*

**Poco meno mosso**

32 *p*

With thy love o'er - la - den, with these flow'rs fast fad - ing I would fain a - dorn you

*p*

With thy love o'er-la-den, with these flow'rs fast fad-ing I would fain a-dorn you

*p*

8 With thy love o'er - la - - - den, for your new e -

*p*

With thy love o'er - la - - - den, for your new e -

**Poco meno mosso**

32 *p*

38 *rit.* **a tempo**

for your new e - lect - ed swain!

*rit.*

for your new e - lect - ed swain!

*rit.*

8 lect - - - ed swain!

*rit.*

lect - - - ed swain!

38 *rit.* **a tempo**

46 *p* I would fain a - dorn you *f* for your new e - lect - ed swain!

*p* I would fain a - dorn you with these flow'rs fast fad - ing, *f* for your new e - lect - ed swain!

8 *p* I would a - dorn you *f* for your new e - lect - ed swain!

*p* I would a - dorn you *f* for your new e - lect - ed swain!

46 *fp* *dim.* *f* *dim.*

53 *p* *Red.*

## 2. Small Our Hamlet...

**Allegro** *mf*

*mf* Small our ham - let by the ri - ver - side, love- I may ne - ver,

*mf* Small our ham - let by the ri - ver - side, love- I may ne - ver,

*mf* Small our ham - let by the ri - ver - side, love- I may ne - ver,

*mf* Small our ham - let by the ri - ver - side, love- I may ne - ver,

**Allegro** *mf* *fz* *fz* *fz* *fz* *fz* *fz*

7

ne-ver be thy bride, love; for thy mo-ther, oh, thy mo-ther shows her

ne-ver be thy bride, love; for thy mo-ther, oh, thy mo-ther shows her

8 ne-ver be thy bride, love; for thy mo-ther, oh, thy mo-ther shows her

ne-ver be thy bride, love; for thy mo-ther, oh, thy mo-ther shows her

7

*dim.*

*p*

*fz* *fz* *fz* *fz* *fz* *fz*

13

dis - con - tent, she will ne - ver to our u - nion give her

dis - con - tent, she will ne - ver to our u - nion give her

8 dis - con - tent, she will ne - ver to our u - nion give her

dis - con - tent, she will ne - ver to our u - nion give her

13

*dim.*

*pp*

*fz* *fz* *fz* *fz* *fz* *fz*

**Meno mosso**

18

free con - sent. *p* What care

free con - sent.

8 free con - sent. *p* Why should care we,

free con - sent. *p* Why should care we,

18 **Meno mosso**

*dolce*

*fz*

24 *cresc.*

we, what - e'er our mo - thers say, love, though a thou - sand

*p* *cresc.*

What care we, what - e'er our mo - thers may say, love, though thou - sand

*cresc.*

8 why should care we, what - e - ver our mo - thers may say, my love, though a thou - sand

*cresc.*

why should care we, what - e - ver our mo - thers may say, my love, though a thou - sand

24 *cresc.*

29 *p*

times they say us nay, love, though a thou-sand times they say us nay, love, we will ne-ver heed them

times they say us nay, love, we'll ne'er heed them

8 times they say us nay, love, we'll ne'er heed them

times they say us nay, love, heed them

29 *dim.* *p*

37 *rit.* **Allegro** *mf*

nor o - bey, love. Thou art all my heart's de-light, love, an thou to me stand

nor o - bey, love. Thou art all my heart's de-light, love, an thou to me stand

8 nor o - bey, love. Thou art all my heart's de-light, love, an thou to me stand

nor o - bey, love. Thou art all my heart's de-light, love, an thou to me stand

37 *rit.* **Allegro** *mf*

*fz* *fz* *fz* *fz*

43

*dim.* *p*

and when bid-ding me "Good Night", love, giv'st thy ti - ny hand; Thou, my soul, my

*dim.* *p*

and when bid-ding me "Good Night", love, giv'st thy ti - ny hand; Thou, my soul, my

*dim.* *p*

8 and when bid-ding me "Good Night", love, giv'st thy ti - ny hand; Thou, my soul, my

*dim.* *p*

and when bid-ding me "Good Night", love, giv'st thy ti - ny hand; Thou, my soul, my

43

*fz* *fz* *fz* *fz* *fz* *fz*

*dim.* *p*

49

*dim.* *pp* *dim.*

heart's de-light, love, wilt to me stand, and when bid-ding me "GoodNight", love, give thy

*dim.* *pp* *dim.*

heart's de-light, love, wilt to me stand, and when bid-ding me "GoodNight", love, give thy

*dim.* *pp* *dim.*

8 heart's de-light, love, wilt to me stand, and when bid-ding me "GoodNight", love, give thy

*dim.* *pp* *dim.*

heart's de-light, love, wilt to me stand, and when bid-ding me "GoodNight", love, give thy

49

*dim.* *pp* *dim.*

*fz* *fz* *fz* *fz* *fz* *fz*



55 *ppp*

ti - ny hand, and when bid-ding me "Good Night", love, give me thy dear

*ppp*

ti - ny hand, and when bid-ding me "Good Night", love, give me thy dear

*ppp*

8 ti - ny hand, give me hand!

*ppp*

ti - ny hand, give me hand!

55

61

hand!

hand!

8

61

*And.*

### 3. The Forsaken Lassie

**Allegro scherzando**

*p* > Down from her nest a

*p* > Down from her nest a

*p* > Down from her nest a

**Allegro scherzando**

*fp* *fz* *fp*

4 wild dove flew towards a field where the ripe corn grew,

4 wild dove flew towards a field where the ripe corn grew,

4 wild dove flew towards a field where the ripe corn grew,

*fp*

7 *pp* filled her crop, then sought her nest, high in the wil - low,

*pp* filled her crop, then sought her nest, high in the wil - low,

*pp* filled her crop, then sought her nest, high in the wil - low,

8 *pp* filled her crop, then sought her nest, high in the wil - low,

7 filled her crop, then sought her nest, high in the wil - low,

**L'istesso tempo**

10

there to rest. There sits and weeps a maid so fair. Hot tears

there to rest. There sits and weeps a maid so fair. Hot tears

8 there to rest. There sits and weeps a maid so fair. Hot tears

there to rest. There sits and weeps a maid so fair. Hot tears

*fz* *p* *f* *fz* *p* *f* *fz* *p* *f*

**L'istesso tempo**

10

*fp* *dim.* *p* *f*

**ritardando**

**Tempo I.**

16

trill thro' her gold silk-en hair; sits and broi-ders a wreath and two rings. "For -

trill thro' her gold silk-en hair; sits and broi-ders a wreath and two rings. "For -

8 trill thro' her gold silk-en hair; sits and broi-ders a wreath and two rings. "For -

trill thro' her gold silk-en hair; sits and broi-ders a wreath and two rings. "For -

*dim.* *molto cresc.* *string.* *dim.* *molto cresc.* *string.* *dim.* *molto cresc.* *string.*

**ritardando**

**Tempo I.**

16

*dim.* *pp* *string.*

*3* *3*

*Leg.* *Leg.*

23 *f* *>* *>* *rit.* *pp* **Allegro Tempo I.**

sa - ken am I!" she soft - ly sings.

sa - ken am I!" she soft - ly sings.

8 sa - ken am I!" she soft - ly sings.

sa - ken am I!" sings.

23 *f* *rit.* *dim.* *pp* *fp* **Allegro Tempo I.**

*Leo.* \*

*Leo.*

28 *p*

Broi-ders a rose, and makes sweet moan: "How could he leave me to

*p*

Broi-ders a rose, and makes sweet moan: "How could he leave me to

*p*

8 Broi-ders a rose, and makes sweet moan: "How could he leave me to

28 *fp* *p*

*Leo.* *Leo.* *Leo.*

32

die a-lone!" sits there and broi-ders a wreath and two rings...

die a-lone!" sits there and broi-ders a wreath and two rings...

die a-lone!" sits there and broi-ders a wreath and two rings...

*p*

sits there and broi-ders a wreath and two rings...

Red.

35

**L'istesso tempo**

"I am for-sa-ken!" she soft-ly sings. Sits broid'-ring a rose, and

"I am for-sa-ken!" she soft-ly sings. Sits broid'-ring a rose, and

"I am for-sa-ken!" she soft-ly sings. Sits broid'-ring a rose, and

"I am for-sa-ken!" she soft-ly sings. Sits broid'-ring a rose, and

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

Red.

39 *p* *f* *dim.* *rit.* **Quasi andante**

makes sweet moan: "How couldst leave me to die a - lone!" "How couldst thou leave me to

makes sweet moan: "How couldst leave me to die a - lone!" "How couldst thou leave me to

8 makes sweet moan: "How couldst leave me to die a - lone!" "How couldst thou leave me to

makes sweet moan: "How couldst leave me to die a - lone!" "How couldst thou leave me to

39 *p* *f* *dim.* *rit.* **Quasi andante**

47 *pp* **Allegro Tempo I.**

die a - lone!"

die a - lone!"

8 die a - lone!"

die a - lone!"

47 *pp* **Allegro Tempo I.**

*pp* *p*

*Reo.* *Reo.*

52

*dim.* *pp*

#### 4. Ere We Part, Love, Kiss Me...

##### Allegretto scherzando

*p*

Ere we part, love, kiss me, for we met in glad - ness: I shall miss thee,

*p*

Ere we part, love, kiss me, for we met in glad - ness:

*p*

8 Ere we part, love, kiss me, for we met in glad - ness: I shall

*p*

We part, kiss me, for met in glad - ness: I shall

##### Allegretto scherzando

*p*

6

thou wilt miss me, yet why part in sad - ness? Thee will

Why then part now in sad - ness? I shall miss thee, thou wilt miss me,

8 miss thee, why part in sad - ness?

miss thee, why in sad - ness?

6

*p*

11 *p* **rit.**

I re - mem - ber, Once e-v'ry year in May, once e-v'ry year in May, e-v'ry year in May,

yet why part in sad - ness? Love! thee will I re -

8 Love! thee will I re -

Love! thee will I re -

11 *8va* **rit.**

16 **a tempo dolce**

once e-v'ry year in May, once e-v'ry year in May. Love, thee must I re -

mem - ber, day by day wher - e'er my foot-steps stray, wher - e'er my foot-steps stray;

8 mem - ber, re - - mem - ber.

mem - ber, re - - mem - ber.

16 *(8va)* **a tempo**

*dim.* *p*



22

mem-ber, fond-ly re - mem-ber, night and day! Love, thee must I re - mem - ber,

Thee must I re - mem-ber, love, yea, thee must I re -

Love, thee must I re - mem - ber,

Love, thee must I re - mem - ber,

22

*dim.* *p* *f*

29

*dim.* *poco a poco rit.* *p*

with e - v'ry step, wher-e'er I stray, thee must I re - mem - ber,

*dim.* *p*

mem-ber, love, wher - e'er I stray, thee must I re - mem - ber, thee must I re -

*dim.*

with e - v'ry step, wher-e'er I stray,

*dim.*

wher - e'er I stray,

29

*poco a poco rit.* *p*

35 **a tempo**

where-so-e'er I stray, love!

mem - ber, where-so-e'er I stray, love!

*pp* where-so-e'er I stray, love!

*pp* re - mem - ber.

35 **a tempo**

## 5. The Pleading Rose

**Allegro**

*p*

*f*

*Leg.*

**ritardando**

*dim.*

*p*

*Leg.*

\*

**Andante e molto cantabile**

11 *pp*

1. There was a bon - nie lass went to mow the mea - dow grass, Dew fell so  
 2. Cull'd neath cold win - ter's sky, soon e - v'ry rose must die. Neath sum-mer

*pp*

1. There was a bon - nie lass went to mow the mea - dow grass, Dew fell so  
 2. Cull'd neath cold win - ter's sky, soon e - v'ry rose must die. Neath sum-mer

*pp*

8 1. There was a bon - nie lass went to mow the mea - dow grass, Dew fell so  
 2. Cull'd neath cold win - ter's sky, soon e - v'ry rose must die. Neath sum-mer

*pp*

1. There was a bon - nie lass went to mow the mea - dow grass, Dew fell so  
 2. Cull'd neath cold win - ter's sky, soon e - v'ry rose must die. Neath sum-mer

**Andante e molto cantabile**

11 *pp*

*dim.* *pp*

**Poco più mosso**

17

cold, a - las! she could not mow the grass.  
 sun's hot ray, spare me to live a day!

*p*

cold, a - las! she could not mow the grass. Weep - ing, she turn'd a - way, sad she did  
 sun's hot ray, spare me to live a day! Cull'd neath cold win - ter's sky, soon e - v'ry

8 cold, a - las! she could not mow the grass.  
 sun's hot ray, spare me to live a day!

*p*

cold, a - las! she could not mow the grass. Weep - ing, she turn'd a - way, sad she did  
 sun's hot ray, spare me to live a day! Cull'd neath cold win - ter's sky, soon e - v'ry

**Poco più mosso**

17 *fz*

*p*

23 *p* *poco a poco rit.*

Weep-ing, she turn'd a - way, sad she did home - ward stray.  
 Neath sum - mer sun's hot ray, spare me to live one day!

home-ward stray; weep-ing, she turn'd a - way, sad she did home - ward stray.  
 rose must die; neath sum - mer sun's hot ray, spare me to live one day!

8 Weep-ing, she turn'd a - way, sad she did home - ward stray.  
 Neath sum - mer sun's hot ray, spare me to live one day!

home-ward stray; weep-ing, she turn'd a - way, sad she did home - ward stray.  
 rose must die; neath sum - mer sun's hot ray, spare me to live one day!

23 *p* *fz* *dim.* *f* *poco a poco rit.*

31 *Andante quasi Tempo I.* *rit.* *a tempo*

*p*

Down where the brook - letflows, she spied a bud - ding rose. "Au - tumn's last  
 But when sweet spring is come, cull me and take me home! But when sweet

*p* 3

Down where the brook - letflows, she spied a bud - ding rose. "Au - tumn's last  
 But when sweet spring is come, cull me and take me home! But when sweet

*p* 3

Down where the brook - letflows, she spied a bud - ding rose. "Au - tumn's last  
 But when sweet spring is come, cull me and take me home! But when sweet

*p*

Down where the brook - letflows, she spied a bud - ding rose. "Au - tumn's last  
 But when sweet spring is come, cull me and take me home! But when sweet

31 *Andante quasi Tempo I.* *rit.* *a tempo*

*p* *pp* *p* 3



49

*pp* *f* *p*

cull me and take me home!

cull me, cull me and take me home!

take home!

take home!

49

*f* *p* *pp* *pp*

## 6. Show Thy Verdure...

**Allegro molto** *f*

Show thy verd - ure, wav - ing grass, green\*) by the

Show thy verd - ure, wav - ing grass, green\*) by the

Show thy verd - ure, wav - ing grass, green\*) by the

Show thy verd - ure, wav - ing grass, green\*) by the

**Allegro molto** *p* *fp*

3 3 3

\*) used as a verd also by Robertson in his Sermons. (No. 2...)

8 *fp*  
 pur - pling hea - ther! Ne'er more shall I green, a - las!  
*fp*  
 pur - pling hea - ther! Ne'er more shall I green, a - las!  
*fp*  
 8 pur - pling hea - ther! Ne'er more shall I green, a - las!  
*fp*  
 pur - pling hea - ther! Ne'er more shall I green, a - las!

15 *p*  
 soon neath the seythe I'll wi - ther! Show in verd - ure, fra - gant grass,  
 soon neath the seythe I'll wi - ther!  
 8 *p*  
 soon neath the seythe I'll wi - ther! Show in verd - ure, fra - gant grass,  
 soon neath the seythe I'll wi - ther!

15 *p dolce*  
*fz* *Lea.* *Lea.* *Lea.*

23

*pp*

as thou hast oft - times shown thee!

*p*

Ne'er more shall I

*pp*

*p*

8 as thou hast oft - times shown thee! Ne'er more shall I

*p*

Ne'er more shall I

23

*pp*

*pp secco*

29

*poco rit.*

green, a - las! Now the keen scythe has mown me!

8 green, a - las! Now the keen scythe has mown me!

green, a - las! Now the keen scythe has mown me!

*poco rit.*

*pp*





47

o - pen my ca - lix slen - der? Thou wouldst leave me to de - spair,

o - pen my ca - lix slen - der? Thou wouldst leave me to de - spair,

8

55

*pp* me to grief sur - ren - der! See yon pear - tree, fond, sweet maid,

*pp* me to grief sur - ren - der! See yon pear - tree, fond, sweet maid,

*pp* See yon pear - tree, fond, sweet maid,

*pp* See yon pear - tree, fond, sweet maid,

55

*pp*

*pp*

Leo. Leo. Leo.

63 *p* *cresc.* *dim.* *rit.* *pp*

with' - ring, as it tow'rs a - bove thee!

*p* *cresc.* *dim.* *pp*

with - er - ing, with - er - ing, as it tow'rs a - bove thee!

*p* *cresc.* *dim.* *pp*

8 with' - ring, as it tow'rs a - bove thee!

*p* *cresc.* *dim.* *pp*

with' - ring, as it tow'rs a - bove thee!

63 *p* *cresc.* *dim.* *rit.* *pp*

**Allegro molto**

69 *p* *f* *p*

When a - gain it blooms, sweet maid, then a - gain shall I love

*p* *f* *p*

When a - gain it blooms, sweet maid, then a - gain shall I love

*p* *f* *p*

8 When a - gain it blooms, sweet maid, then a - gain shall I love

*p* *f* *p*

When a - gain it blooms, sweet maid, then a - gain shall I love

**Allegro molto**

69 *p* *f* *p*

When a - gain it blooms, sweet maid, then a - gain shall I love

*p* *f* *p*

8 When a - gain it blooms, sweet maid, then a - gain shall I love

*p* *f* *p*

When a - gain it blooms, sweet maid, then a - gain shall I love

76 *fp* *f* *ff*

thee. See yon pine - tree, weep - ing queen,\*) fast all its need - less

thee. See yon pine - tree, weep - ing queen,\*) all its need - less

8 thee. See yon pine - tree, weep - ing queen,\*) fast all its need - less

thee. See yon pine - tree, weep - ing queen,\*) fast all its need - less

76 *fp* *f* *ff*

83 *f* *p*

shed - ding; when a - gain it puts forth green, then, love, shall

shed - ding; when a - gain it puts forth green, then shall

8 shed - ding; when a - gain it puts forth green, then, love, shall

shed - ding; when a - gain it puts forth green, then, love, shall

83 *dim.* *f* *p*

\*) taken in its original sense: a female, here "young woman"



109 *pp*

E - v'ry day the sun doth shine, I'm on the watch with

109 *pp*

115 *rit.* *pp* *f* *a tempo* *cresc.*

eyes keen... Oh, con-found that wretch-ed pine! not one

Oh, con-found that wretch-ed pine!

115 *rit.* *pp* *f* *a tempo* *cresc.*

120 *ff* **molto rit.**

tip it shows of green.

not one tip it shows of green.

8 *ff* it shows of green.

*ff* it shows of green.

120 **molto rit.**

*ff* *dim.* *pp*

**Meno mosso**

125 *pp*

Yes - ter - day, the birds gan sing, ear - ly in the morn - ing.

*pp*

Yes - ter - day, the birds gan sing, ear - ly in the morn - ing.

8 *pp*

Yes - ter - day, the birds gan sing, ear - ly in the morn - ing.

*pp*

Yes - ter - day, the birds gan sing, ear - ly in the morn - ing.

**Meno mosso**

125 *pp*

133

*p*

I a - woke to see young Spring hill and dale a - - -

*p*

I a - woke to see young Spring hill and dale a - dorn - ing,

*p*

8 I a - woke to see young Spring hill and dale a - - -

*p*

I a - woke to see young Spring hill and dale a - - -

133

*fz*

**Allegro Tempo I.**

140

*f*

dorn - ing.

*pp*

Then the thought: "Now art thou

*f*

hill and dale a - dorn - ing.

*pp*

Then the thought: "Now art thou

*f*

8 dorn - ing.

*pp*

Then the thought: "Now art thou

*f*

dorn - ing.

*pp*

Then the thought: "Now art thou

**Allegro Tempo I.**

140

*f*

*pp*

*And.<sup>3</sup>*

*3*



146 *mf* *f*

mine!" set my heart a - glow - ing, for up - on our poor old

mine!" set my heart a - glow - ing, for up - on our poor old

8 mine!" set my heart a - glow - ing, for up - on our poor old

mine!" set my heart a - glow - ing, for up - on our poor old

154 *ff* *rit.* *a tempo*

pine fresh green tips were show - ing.

pine fresh green tips were show - ing.

8 pine fresh green tips were show - ing.

pine fresh green tips were show - ing.

154 *ff* *rit.* *a tempo*

pine fresh green tips were show - ing.

pine fresh green tips were show - ing.

8 pine fresh green tips were show - ing.

pine fresh green tips were show - ing.

162 *dim.* *pp*

pine fresh green tips were show - ing.

pine fresh green tips were show - ing.

8 pine fresh green tips were show - ing.

pine fresh green tips were show - ing.

# 6 MORAVSKÝCH DVOJZPĚVŮ

arr. Leoš Janáček

Antonín Dvořák

Piano

## 1. Dyby byla kosa nabróšená

**Allegro**

First system of the musical score. The right hand features a melody of eighth notes with accents, starting with a mezzo-forte (*mf*) dynamic and ending with a fortissimo (*f*) dynamic. The left hand provides a harmonic accompaniment with chords and single notes, marked with a fortissimo (*fz*) dynamic.

Second system of the musical score, starting at measure 10. The right hand continues the eighth-note melody, marked with a piano (*p*) dynamic and a *dim.* (diminuendo) hairpin. The left hand accompaniment is marked with a piano (*p*) dynamic.

Third system of the musical score, starting at measure 18. The right hand melody is marked with fortissimo (*f*) and fortissimo-piano (*fp*) dynamics. The left hand accompaniment includes a section with a *Red.* (Reduction) marking and a repeat sign.

Fourth system of the musical score, starting at measure 26. The right hand features a more complex texture with chords and is marked with *poco rit.* (poco ritardando) and *Poco meno mosso*. Dynamics include *cresc.* (crescendo), mezzo-forte (*mf*), and pianissimo (*pp*). The left hand accompaniment is marked with a piano (*p*) dynamic and includes several *Red.* markings with repeat signs.

Fifth system of the musical score, starting at measure 34. The right hand melody is marked with *a tempo* and *rit.* (ritardando). The left hand accompaniment is marked with a fortissimo (*f*) dynamic.

43

dim. *fp* dim. *f*

52

dim. *p* Ped.

## 2. Slavíkovský polečko malý

**Allegro**

*mf* *fz* *fz* *fz* *fz* *fz*

7

dim. *p* *fz* *fz* *fz* *fz*

13

dim. *pp* *fz* *fz* *fz* *fz*

18 **Meno mosso**

*fz* *dolce*

24

*cresc.* *dim.* *p*

33 **Allegro**

*rit.* *mf* *fz* *fz*

41

*fz* *fz* *fz* *fz* *fz* *fz* *dim.*

47

*p* *dim.* *pp* *fz* *fz* *fz*

53

*dim.*

*ppp*

*fz*

58

*Ped.*

63

### 3. Holub na javoře

#### Allegro scherzando

*fp*

*fz*

*fp*

*fz*

*fp*

4

*fp*

7

*pp*

10

**L'istesso tempo**

*fp* *dim.* *p* *f*

16

**ritardando** **Tempo I.** *string.*

*dim.* *pp*

*Reo.* <sup>3</sup> *Reo.*

23

**Allegro Tempo I.**

*f* *rit.* *dim.* *pp* *fp*

*Reo.* \*

28

*fp* *p*

*Reo.* *Reo.*

31

*Reo.* *Reo.* *Reo.*

34

*Reo.* *Reo.* *Reo.*

**L'istesso tempo**

37

*f* *dim.* *p* *f* *dim.* *pp* *rit.*

**Quasi andante** **Allegro Tempo I.**

45

*pp* *p* *Reo.*

51

*Reo.* *dim.*

54

*pp*

4. V dobrým sme se sešli

**Allegretto scherzando**

*p*

9

*p*

8<sup>va</sup>

15

rit.

dim.

*p*

*dim.*

a tempo

24

*p*

*f*

*p*



32 **poco a poco rit.** **a tempo**

39

### 5. Šípek

**Allegro**

7 **ritardando** **Andante e molto cantabile**

13

19 **Poco più mosso**

26 *dim.* **poco a poco rit.** **Andante quasi Tempo I.**

35 **rit.** **a tempo** **rit.** **Più mosso**

42 **rit.** **Andante**

48

# 6. Zelenaj se, zelenaj

**Allegro molto**

Measures 1-6. The piece begins in 2/4 time. Measure 1 has a whole rest in the treble and a triplet of eighth notes in the bass. Measures 2-6 feature a continuous triplet of eighth notes in the bass. The treble has chords and single notes. Dynamics include *p* (piano) at the start and *fp* (fortissimo piano) in measure 3.

Measures 7-12. The bass continues with eighth notes, while the treble has chords and eighth notes. A *fp* (fortissimo piano) dynamic is present in measure 10.

Measures 13-18. The bass continues with eighth notes. The treble has chords and eighth notes. Dynamics include *fz* (forzando) in measure 14 and *leg.* (legiero) in measures 15, 16, and 17.

Measures 19-25. The bass continues with eighth notes. The treble has chords and eighth notes. Dynamics include *p dolce* (piano dolce) in measure 19 and *pp* (pianissimo) in measure 25.

Measures 26-31. The bass continues with eighth notes. The treble has chords and eighth notes. Dynamics include *pp secco* (pianissimo secco) in measure 26.

31 **poco rit.** **a tempo**

*pp* *fp cresc.* *fz*

*Red.*

37 **poco rit.** **molto rit.**

*f*

41 **Quasi Andante con moto**

*dim.* *p* *pp*

48

*pp*

*Red.* *Red.*

57

*pp* *p cresc.*

*Red.*

65 **Allegro molto**

*rit.* *dim.* *pp* *p*

*ped.* <sup>3</sup> <sub>3</sub>

71

*f* *p*

77

*fp* *f* *ff*

83

*dim.* *f*

89

*p* *dim.*

Meno mosso

98

*pp*

Ped.

Ped.

107

*pp*

*pp*

114

rit.

a tempo

*pp*

*fp*<sup>3</sup>

3

*cresc.*

120

molto rit.

*ff*

*dim.*

*pp*

Meno mosso

125

*pp*

134

*p* *f* *fz*

Allegro Tempo I.

141

*pp* *Tri. 3*

147

*mf* *f*

154

*rit.* *a tempo* *ff* *f* *fz*

161

*dim.* *pp*